showing a portion of the nave on one side and of the tower above. The body of the church, some of our readers will remember, is in the Perpendicular style throughout, with some of the details, especially in the transepts, little removed from the decorated. The porch in question is pure decorated, and this is most curiously connected with the church by an inner porch of beautiful Early English character.

To affix precise dates to the parts is not easy, nor have we here set ourselves that task. We shall content ourselves with saying, that though MSS. state that "a church was built [commenced] to our Lady of Redcliffe, by Sir Simon de Burton, in the year 1292," it is certain that a church was here previously. The inner porch is usually considered a remaining part of Burton's work, but might very well belong to a somewhat earlier period. Part of the tower is also ascribed to him. William Canynge, the elder, according to the received accounts, completed Burton's church by 1376, or soon after.

In 1442 or 1443, the spire was struck by lightning,* and, in falling, greatly ruined the body of the church so as to render re-edification necessary. This was done by William Canynge, the younger, to such an extent as to acquire for him the title of its founder.

Neither the builder of the north porch nor its exact date appears to be known. We should be disposed to attribute it to De Burton, who was Mayor as late as 1305, rather than to the elder Canynge, especially if, as seems likely, the body of the church was built by the latter much as we now see it, the re-edification by the younger Canynge being strictly a restoration. The upper part of the porch may have been injured when the spire fell.

The beauties of this work, the surprising variety of surface where "light and shade repose," which it presents, and the vigour and feeling exhibited in the carving, can be but feebly conveyed by any drawing. In shape the porch is a hexagon, 25 feet in diameter outside the walls, but being attached, only four of the sides and part of the fifth (next the tower) are exposed below: above, however, where it clears the inner porch, the whole of the hexagon is seen.† At each angle is a hexagonal buttress, of which four sides are seen, terminating above in one of square form, set angularly, on which was originally a large crocketed pinnacle, with four smaller pinnacles at the foot of it, as shewn in the view. Towards the south on the east side is a stairs' turret. This adjoins the inner porch, but belongs to the composition of the outer porch. A series of admirably designed canopies fill the lower part of a window in each face of the structure, and there are similar niches in the faces of the buttresses in continuation of this series, as well as in the lower story of them. When these were filled with sculptured figures ("*cum ymaginibus regum operatis subtiliter in opere de frestone*," as William Wyrcestre says), if these displayed the same skill as the figures in the corbels which supported them do, the effect must have been extremely striking. The whole is now a black decaying mass, but sufficient remains of the latter to prove their great merits.

The sculpture around the north (or principal) doorway, is unique in design, rich, and beautiful, but we want space for description. In the side next the turret there is a second doorway, very elegantly adorned with sculpture, and, strange to say, in the parallel face to this, or that immediately to the west of the principal entrance, there was a precisely similar doorway, now blocked up, but having the enrichments remaining.

Within there are several curious points which would well repay discussion, but we must content ourselves at this moment with alluding to the singular luxuriance of fancy which the carving displays. Every boss in the groined vaulting,* every patera, every corbel, is different,—some of them of very remarkable design. The whole appears to have been elaborately painted and gilt, though now totally obscured, carrying whitewash a quarter of an inch thick.

Dallaway, in his curious work "William Wyrcestre Redivivus," says,—"To propose that this portico should be restored to its pristine beauty, would be to indulge in *a dream*; because, although I am confident that ingenious masons might be found, competent to the undertaking, the funds of the trustees of the church do not equal the resources of Parliament. Besides, in a few years, the mischief would renew; and it would be as easy a task to remove Vesuvius, and to set it in the sea, as these pyramids [the neighbouring glass-houses], which, not like other volcanos—have a certain cessation, but continue to throw out volumes of dense smoke, both by day and night."

The dream, however, seems now more than likely to become a reality. The reason which the worthy gentleman gave for not attempting the restoration, reminds us of Billy Black, in the farce, who couldn't see the good of washing his face, since it would be dirty again to-morrow.

The circumstances attending the restoration of this part of the church have naturally excited much interest in the neighbourhood. On one day, Nov. 25, four of the Bristol papers, *Felix Farley's Journal*, the *Mercury*, the *Mirror*, and the *Times*, contained able leading articles on the subject; and, since then, some very cleverly written "conjectures" have appeared in the last-named paper, shadowing out individual inhabitants of the city as the probable benefactor. For our own part, we make no attempt to solve the mystery—

"A worthy act declares a worthy wight;"

and we trust that the good example which he has set may be followed by others, to the extent of their ability.†

The motto of all now concerned in the church—and we commend it to other restoration-committees engaged throughout the country—is, with strong faith in it—

Nil Desperandum.

GEORGE GODWIN.

* "St. Mary's Church has stood the test
Of many a raging storm;
And though the lightning struck her crest,
It stopt ashamed, and spared the rest,
As if unwilling to impair
A pile so holy and so fair."

† The height of the porch from the ground to the coping is 54 feet.

* Above the vaulting is an apartment, known as the "Muniment-room," lighted by a series of openings seen in the view, wherein were (and are) the chests whence Chatterton, as he asserted, took the once-disputed MSS.

† Hear Rowlie. "Onn oure Ladies Chyrche."
"As oppn a hylle one eve sittynge,
At oure Ladie's Chyrche mouche wonderynge,
The counynge handieworke so fyne,
Han well nighe daseled mine eyne;
Quod I: some counynge fairie bande
Yreer'd this chapelle in this lande;
Fulle well I wote so fine a syghte
Was ne yreer'd of mortall wighte.
Quod Trouthe; thou lackest knowlachynge;
Thou forsoth ne wotteth of the thynge.
A Rev'rend Fadre, William Canynge hight,
Yreered uppe this chapelle brighte;
And eke another in the Towne,
Where glassie bubblynge Trymme doth roun.
Quod I; no doubte for all he's given
His soule will certes goe to heaven.
Yea, quod Trouth; than goe thou home,
And see thou doe as bee hath donne.
Quod I; I doubte, that can ne bee;
I have ne gotten markes three.
Quod Trouthe; as thou hast got, give almes-deden soe;
Canynges and Gaunts culde doe ne moe."

TRAVELLING NOTES IN ITALY.

BY AN ARCHITECT.

POMPEII.

THE position of the city is superb,—unsurpassed by any in Italy,—worthy even of Greece. On one side Vesuvius, sweeping up out of the rich plain, with its long heaving wave-like outline, and sending forth its cloud of smoke by day and vomiting out flame at night; to the south the delicious Bay of Naples, with its headlands and islands; and to the east the remoter Apenninee. Looking from the FORUM, the files of Doric columns, broken, yet still erect, fall into magnificent combinations with the distant mountains mellowed into the softest aerial purple. All that the picture requires is *vastness* in the architectural foreground. How superior this to any scene amid the ruins of imperial Rome! There the columns are few and scattered, blackened, half-buried, or built up, and never viewed in combination with a fine mountain distance. Before the great eruption which destroyed the city, the sea is thought to have washed the walls, though now some miles distant.

I had been so impressed at a former visit with the diminutiveness of every thing at Pompeii, that I was now surprised to find objects so large. The streets, if they fall short of our ideas of ancient magnificence, are as wide as most of those of modern Rome; usually straight and intersecting at right angles. They are paved with the massive polygonal blocks of basalt, commonly found on such fragments of the old Roman ways as still exist in Italy. The traces of cart and chariot wheels are very distinct, and sometimes worn deep into the stone. Unlike the streets of modern Italy, these are furnished with a raised footway, and in the secondary streets, blocks, placed two or three in a row, enabled pedestrians to pass more conveniently from one footway to another; an arrangement more important, when, after heavy rains, the narrow roadway became a mere torrent of water.* Occasionally you may see a perforation in the curb-stone, supposed to be intended for securing a horse while the rider might be within the adjacent house. Some of the footways are paved with a kind of concreted mosaic, like that now known in Italy as the "*Opera Veneziana*." At one house, opposite the entrance, the word "HAVE" (for "AVE"), inscribed in large letters on the pavement, welcomed the approaching visiter to the mansion.

The profuse display of mosaic, frescoes, arabesques, and ornamental bronze utensils, all found within the *third* part of a provincial town, is very remarkable, and gives a high idea of the wealth and luxury, and devotion to art that once existed in these cities of the Campagna. How different would be the result were a modern town, even in this land of art and artists, to be hereafter disinterred! The entire towns of Portici and Castellamare, should they be buried under some future eruption of the still smoking crater, would not furnish forth so many objects of artistic curiosity as one of the secondary streets of Pompeii.

We are also struck, on examining the larger houses, with the fondness for gardens, fountains, flowers, and the life "*al fresco*" which distinguished the epicurean inhabitants of these doomed cities; a taste which Greek colonists probably brought with them from the East, and which is proved by the paintings still existing in the ancient tombs of Egypt to have been equally prevalent among the Egyptians.† A patrician's mansion, instead of the long suite of saloons which you find in a modern Italian *palazzo*, presented a series of colonnaded courts, uncovered halls, and little architectural gardens, all opening upon, or

* In some of the broader streets of Naples, a light bridge traverses the central part of the way for the same purpose.

† "The ancient plans of gardens show that the Egyptians were not less fond than our ancestors of mathematical figures, straight walks, architectural decorations, and vegetable avenues; and that they as thoroughly entered into the idea of *seclusion* and *safety* suggested by inclosures within inclosures. It has been remarked that in some old English places there were almost as many walled compartments without as apartments within doors: the same may be said of Egyptian country-houses. This principle of seclusion, and an excessive love of uniform arrangement, are remarkably displayed in the plan of a large square garden, which is engraved in Rosellini's work. Here

"Grove nods at grove, each alley has a brother,
And half the platform just reflects the other."

Wathen's Arts and Antiquities of Ancient Egypt.

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